

Voice

NEWSLETTER OF THE MACVALLEY USERS GROUP

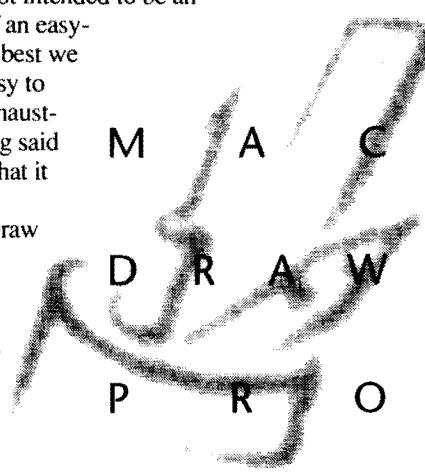
MacDraw Pro Review

Drawing your own conclusions

By Jim Alley

With the latest release of MacDraw, Claris apparently intends to move into competition with heavyweights Adobe Illustrator and Aldus FreeHand. It doesn't succeed, but MacDraw Pro is a valiant attempt.

I can't resist making the following statement: "This is not intended to be an exhaustive review of an easy-to-use program. The best we can hope for is an easy to read review of an exhausting program." Having said it, we hasten to add that it is not an entirely fair statement, but MacDraw Pro is a slow and memory-hungry program. Still, the latest incarnation has added a number of new features while remaining relatively easy to use.

**Color and Gradients**

The biggest thing you'll notice when firing up MacDraw Pro on your color Mac is the new color tools and capabilities. A new color palette starts you off with a default set of 168 colors, but you can add as many new colors as you like, because it uses the complete 24-bit color wheel. Colors can be added, moved around, edited, saved, and loaded back in. There are even different types of views for the color palette, and it can be torn off and placed anywhere on your monitor. An eyedropper tool, familiar to paint program users, is included.

The pattern bar, which runs across the top of the window has been remodelled and can now be customized; you can add often-used colors or gradients from their palettes to this area, making selection quick and easy.

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JANUARY MEETING:
January 8 at 7:30 p.m.
featuring
Lotus Development
Lotus 1-2-3 for
Macintosh
(see map on back page)

The overworked and underpaid

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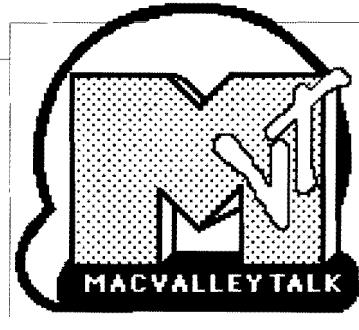
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We delight in contributions. Submit articles to Ken Gruberman. You may upload articles via America Online (GruberMan) or CompuServe 71626, 253. We reserve the right to edit articles for content or length, and to add a little humor here or there. Although we appreciate contributions, we cannot guarantee that your submission will appear in the *Voice*.

January Issue Deadline:
December 5 (note early holiday schedule!)



**Ken Gruberman and
Marty Safir**

**Always leave
'em laughing**

This edition of MacValley Talk comes to you in two halves: first, a message from Ken Gruberman, Editor of the Voice, and then from Marty Safir, Voice Assistant Editor and Art Director.

Watching the days go by

It seems like just yesterday... Linda Spalding was editor of the *Voice*, and having a tough time making that stonewall of a deadline every month while still maintaining a decent daily existence. I had contributed a few articles back in late 1987, and she asked me if I'd like to help her with the newsletter so that she could regain what little sanity she had left. Not realizing the incredible ride that lay ahead, I chirped, "sure... why not?" and before I knew it, I became the Assistant Editor. Like the old saw says, "six months ago I couldn't even *spell* Editor and now I am one!"

To this day, I still don't know how she did it all by herself for as long as she did. Linda will always inhabit a very warm and cozy place in my heart — and she'll have it

all to herself. It was she who also encouraged me to send my writing samples to *MacWorld* and *MacUser*. "You're good," she said, "so why not try?" I would've never tried if it hadn't been for her urging. *MacWorld* never replied, but *MacUser* did... within 3 days of receiving my material. I've been writing for them ever since. See what can happen when you say "sure... why not?" Chirping it, of course.

Within that year, Linda finally reached the point of no return and decided to step down. I couldn't understand the strange mix of emotions — relief, doubt, hesitancy — that she was experiencing as she turned over the reigns of the *Voice* to me, but I think I do now. For now, it's my turn to say goodbye.

I've been Editor for a little more than three years, and in that time I've seen a lot of changes, both in MacValley and in my own life. I wasn't married when I started full-time on the *Voice*, but I am now; the same goes for Marty. Strange, but true. I'm not sure what that means, but I'd rather not think about it! Of course, that's one reason I'm stepping down — to spend more time with my wonderful wife, the GruberGal — but that's not the only reason. I know now what Linda was feeling, the real feeling. She, like I, loved the *Voice* too much to screw it up. Or to put it another way: we both wanted to put in the time it *really* took to make this thing the best it can be, but couldn't anymore. Yeah, that sounds better.

So, now I turn over the Center Seat to one of Starfleet's (and MacValley's) finest: Dr. Tom Pitts. The most enjoyable part of editing the *Voice* every month was getting his DOM columns to play with. If you only saw some of the stuff I had to leave out! Taking the world's most disparate group of writers and making something coherent out of it all has changed me irrevocably for the better; I learned more than I ever thought I would. And for that, I thank all of you.

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The production of this issue of the *Voice* was done on a Mac IIci, Mac IIfx, and MacIICx. Articles were gathered through e-mail via America Online for editing and proofreading. An Epson ES-300c scanner was used for scanning line art and halftones. Software used to create this issue included *PageMaker 4.01*, *Microsoft Word 4.0*, *Photoshop 2.0*, *SuperPaint 2.0*, *Illustrator 3.01*, *Freehand 3.0*, *MacPaint 2.0*, *DeskPaint 3.03*, and *Aldus Gallery Effects 1.0*. Onscreen display was enhanced using *Adobe Type Manager 2.0.2* and compression duties were performed by *StuffIt* (Classic and Deluxe) and *DiskDoubler 3.7*. Proofs were output on a LaserWriter IIINTX and LaserWriter Plus with final output to paper on a Linotronic 300 using a modified .apl to allow for 100 line screens in position on RC paper.

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Vance Jones

It's as easy as 1, 2, 3

Introducing Lotus 1-2-3 for Macintosh. Funny, it doesn't look like 1-2-3. Or like any other spreadsheet you've ever seen. Because this isn't just another version of Lotus, it's a full-fledged, no-holds-barred Mac application. A spreadsheet that, for the first time, combines the unmatched power of 1-2-3 with the essence of Macintosh.

But it really is 1-2-3. Complete file, format, and macro compatibility with other versions of 1-2-3 gives you direct access to the spreadsheet applications used by over 15 million people — and vice versa. 1-2-3 for Macintosh reads and writes Microsoft *Excel* files, too. And if you already know 1-2-3, a press of the slash key brings the familiar 1-2-3 Classicmenu to the screen. Quick as a click, you'll discover other Lotus advances as well, including DataLens remote database access and Backsolver goal-seeking capabilities.

See this amazing new spreadsheet for the Mac on **January 8** (not January 1st!). And you will discover that it works with either Apple's System 6, or System 7 and everything that comes with it. Like Publish and Subscribe, Apple Events, Virtual Memory, True Type, and Data Access Manager. And it won't burst your Balloon Help. And 1-2-3 is the only Mac spreadsheet

with true 3-D... great for consolidations.

Apple's John Sculley calls 1-2-3 for Macintosh "a spectacular product." Magazine reviewers have already hailed it as "a design triumph." Of course, those of us who've been Mac-fans for a while are used to hearing hoopla and hype like this, and therefore may be skeptical (and rightly so) of this new Mac product. The fact that it's taken 3 years longer than anticipated to bring it to market hasn't helped either!

No problem: Lotus anticipated this Mac mood-swing, and have a counter-attack for it. You can buy a copy of *Lotus 1-2-3 for Macintosh*, then try it for 60 days with a money-back guarantee (Excel users can even upgrade at a special price).

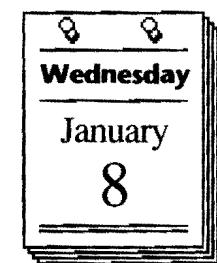
We certainly enjoyed our December

(Ed Baxter); *Family Matters* from Springboard (John David); *Works of Art* from Springboard (Bert Johnson); a Bernoulli T-Shirt (Surinder Chadha); *Amazing Paint* from CE Software, and a box of Sony HD disks (Kelly Greene).

Don't go 'way, there are more winners: *The Hunt for Red October* from Datasoft (William Mitchell); a Bernoulli T-Shirt (Darti Richelieu); a DS-120L disk storage box (Ed Karmes); *Disk Accessory Plus*, with a box of labels (Mark Weiher); *American English*

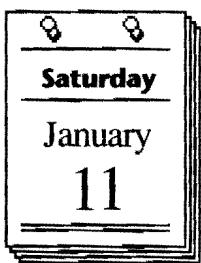
Writing Guide from Nova Development (Ed Baxter); *Instant Library of Quotations* from Nova (Michael Harvest); *American Handbook of Business Letters* from Nova (Greg Dick); and finally a Microsoft T-Shirt went to Roy Rothlisberger. We ruefully congratulate the winners, and proudly salute the donors.

As we go to press, our "dean" of **MacAdemy**, Arnold Woodworth had not decided on the subject for our "featured instructional" class from 1 P.M. — 3 P.M., but you'll be able to find out at the January 8 meeting. For you Mac "tyros," you can learn a lot from Arnold at our novice class from 11 A.M. — 1 P.M. Sign up at the meeting, consult the back page of this newsletter for



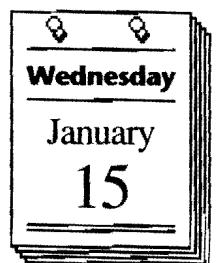
Wednesday
January
8

General Meeting:
Lotus Development
Lotus 1-2-3 for Mac
Wilkinson Senior Center
8956 Vanalden,
Northridge 7:30 p.m.



Saturday
January
11

MacAdemy:
Novice Class
11am — 1pm
TBA
1pm — 3pm
FREE! Sign up at meeting



Wednesday
January
15

MacValley Board of Directors Meeting:
7pm — 9:30pm
Golden Palm
240 E. Palm, Burbank
All members welcome

presentation of Iomega's Bernoulli box by Doug Mee and Linda D'Arlon, as well as Jim Rea's showing of ProVue's *Panorama II*. And we thank Jim for the Grand Prize in our RAFFLE of a copy of *Panorama II*, taken by Gary Amstutz. Other prizes, donors, and winners were: the book, *Stupid Mac Tricks*, by Bob LeVitus, as well as a Professional Electronic Alarm Stopwatch from NEC (Pam Penny); *Computer Comic by Keyboard Comedy* (Regina Kaufman).

Other prizes and winners were: A Bernoulli T-Shirt (Perry Jones); *Gin & Cribbage King* from Software Toolworks

location and directions, then bring your Mac, along with the appropriate software, a couple of blank work disks (and your Valid Membership Card)... how can you lose? You can't!

The time is growing short for the Von's and Lucky's help a school contest, so be sure to bring in your register tapes from these stores at the January 8 meeting.

I leave you with this thought for the New Year: **In any department, there will always be one person who understands computers. This person usually gets transferred to another department.**



Ed Karnes

Countdown to the next century

Here it is January 1992, a new year for all of us, and a new job with MacValley, for me. I have the backing and support of most of you to follow in the footsteps of Tom Pitts and produce The MacValley Disk of The Month. I will try to present you all with a good mix of the latest best public domain and shareware available on the various online services.

Keeping in mind that I am new in this venture, I am offering only two Disks of The Month this month, as I am just "learning the ropes". As the year progresses I plan to possibly offer a few more disks per month.

This months first disk is called:

Knew Yur

Resolutions

AfterDark

Modules — In this folder you will find two AD screen savers named, Rocket, and Genie

AliasMaker* — Here is a program that will make an alias out of all your applications and put them in a handy folder for your future use. Seems real handy for you System 7.0 users.

AppDisk1.3 — is a System 7.0 32 Bit ram disk application it will let your machine run faster says the author, check it out.

Beeps/Sounds Folder — In this folder we have three beep sounds (one rude) and three humorous sounds, At least I got a chuckle out of them.

ColorMaster* — needs a 68020 processor, color would be neat too. This application will add a 3-D effect to your screen.

GIF Watcher 2.0
will allow you to watch GIF files as you download them on line and will let you abort the download if you don't like what you see...

a type 1 Laser font.

Food™!" DA — Here is a great desk accessory that will put an end to that old question "Where do you want to eat"? Make a list of all your favorite restaurants and let this DA do the choosing.

Inventory — is a low cost program to keep track of all your valuable and not so valuable possessions, This program is great for keeping insurance records.

Pict Folder — holds a mighty oak for your perusal.

Add these disks to your after Christmas shopping list for January 8 meeting

Laser Fonts January 1992 contains:

These Laser Fonts:
ArchiMed Font
BalletEngraved Font
Canai Font
CelticHand Font
ClassicaHeavy Font
ClassicaRoman Font
Columbus Font
GreenCaps Font
HeavyTitling Font
HGDSSansSerif Font
ModernPrintBold Font
NewCompact Font
Pepita Font
Princeton Font
SansSerif Font
SlabFace Font
Thomas Font

And these supplemental items:

1991 DOM contents alphabetical listing;
1991 DOM monthly contents listing;
How to extract compressed files (WORD);
Extractor

Laser Fonts January 1992 #2 contains:

These laser fonts:
Author Font
Beatsville Font
CartWright Font
ChicaSym Font
Classicalitalic Font
Domino Effect Font
Faustus Font
Flintstone Font
Hamburg Font
HeavyTitlingOblique Font
LED Font
Louisville Font
MacHumaine Font
MiamiNights Font
Muriel Font

ParkHaven Font
RichardMurray Font
Sharktooth Font
Slant Font
Train Font
UtilSam Font

The Selections from the PD Library CD ROM Disk include:

Amps v3.2.1
DocMaker v3.72
Kid Pix PD Version 1.0
Lefty INIT 1.2
LogoDædalus v1.3
MultiSound v2.0
Natalia's Dots 1.3
PM4 ShortCuts
Sage 1.01
SCSI Evaluator v1.04
Spacestation Pheta v2
Time Teacher™ 1.0
Version 1.0b2
VoiceBox 1.2.1

—Tom Pitts

SuperSaver — is your chance to help a budding programmer by using his screen saver. This is an inexpensive way to save your screen from bum in.

Zorba* — is a very inexpensive quick & dirty security program to keep prying eyes out of your computer.

Our next disk is called:

Superduper Bowl

Balloon Font Utilities — is a program that will allow you to change the look of your Balloon Help font. This is of course for System 7 use.

Block Paint — is a stand alone paint program that makes use of icons to paint. I think you will find this program pretty interesting.

Calendar 2.5 — lets you make calendars for any month of the year and the price is right.

Gear* — I thought this was a most interesting program, it lets you set up gear ratios for multi-speed bicycles. This should be a great program for serious bicyclists.

GIF Watcher 2.0 — This program will allow you to watch GIF files as you download them on line and will let you abort the download if you don't like what you see, saving you online cash.

Speedometer 3.01 — This is the latest version of a program that will let you see how efficiently your machine is operating.

Startup Screen Folder — This folder contains a Budweiser logo. It might make a great startup screen for all you "Bud" fans.

TrekJokes — Here are amusing, funny, and some dumb jokes for Trekkies... I just download these things and take no responsibility for their contents.

Vantage 1.6.1 Update — is the latest update for all you Vantage users.

Improve Word 4.0 — is a Word 4.0 document that you drop into your Word folder. It changes some of the ways Word acts. For example it changes some of the key strokes to more useful combinations as the command A combination to select all in a document, and more.

Zoom Info — is a Word text document that explains one man's use of the Zoom Modem and his thoughts about it. This might just be what information you are looking for if you are shopping for a modem.

I hope this will whet your appetite for this year's upcoming Disks of The Month.

MacDraw Pro

continued from page 1

Next to the pop-up color palette is the gradient palette, which can also be torn off, edited, saved, etc. Gradients can be edited for angle, color, and type (directional, circular, or form-following). Gradients are very easy to use in MacDraw Pro, but they are not as flexible or powerful as those in FreeHand. A form-following gradient is likely to have problems with undercut shapes.

Unfortunately (and surprisingly), MacDraw Pro cannot print color separations —you'll have to export your image as an EPS file, and then place it in DesignStudio or QuarkXPress to print

CMYK separations. This will likely remove it from consideration by many professionals.

Drawing tools

The new Bezigon tool is MacDraw Pro's answer to the true Bezier tools of FreeHand and Illustrator. Beginners may find it a little easier to get the feel of this new tool. Editing a shape which was created with the Bezigon tool requires an extra step; you must first select the shape and then choose the Reshape command. There is no Skew tool or command.

There is (finally!) a Scale command. This fixes a long-standing oversight in earlier versions of MacDraw.

Text

MacDraw Pro now has MacWrite-type rulers which can be invoked for text blocks. This is a big improvement. Left and right margins are still, of course, defined by the width of the text block, but the new ruler gives the ability to use indents and, more importantly, tabs. Points go to Claris here for a feature that would be welcome in the higher-end drawing programs.

Kerning and tracking can be adjusted manually by using Option key/arrow commands.

There are a number of text-handling features available in other drawing programs which are not available in MacDraw Pro: joining text to a curved line, wrapping text

around (or inside) shapes, and converting PostScript fonts to editable outlines. (It might be interesting to note here that a pre-release version of Canvas 3.0 has all of these features.)

Font handling

I've made this a separate category because of a problem which I feel is major, although it might not seem so important to others. Gone is MacDraw II's quirky font menu which required you to add individual faces to the menu before you could use them. Now there is a standard Font menu. However, MacDraw Pro has problems with Adobe Type Reunion. According to Claris' ReadMe file, "Adobe Type Reunion substantially reduces the performance of MacDraw Pro for many interactive operations (such as selecting objects)..." Selecting objects is a pretty important operation; it's hard to do much of anything without selecting objects! We do agree that the performance is substantially reduced. This problem will be a major stumbling block for many users who, like this writer, consider ATR to be a necessary extension to the Mac's operating system. The only way around this problem (at this writing) is to disable ATR when running MacDraw Pro. Do you really want your font menu to look confusing and unnecessarily long? Another ATR incompatibility can result in what Claris calls "system instability." We all know what *that* means.

We can hope that a solution can be found for this problem. It must be admitted that ATR causes slowdowns with several programs. Perhaps Adobe and Claris need to cooperate on this problem. Another possibility is that the new version of WYSIWYG Menus from Now Utilities 3.0 will provide

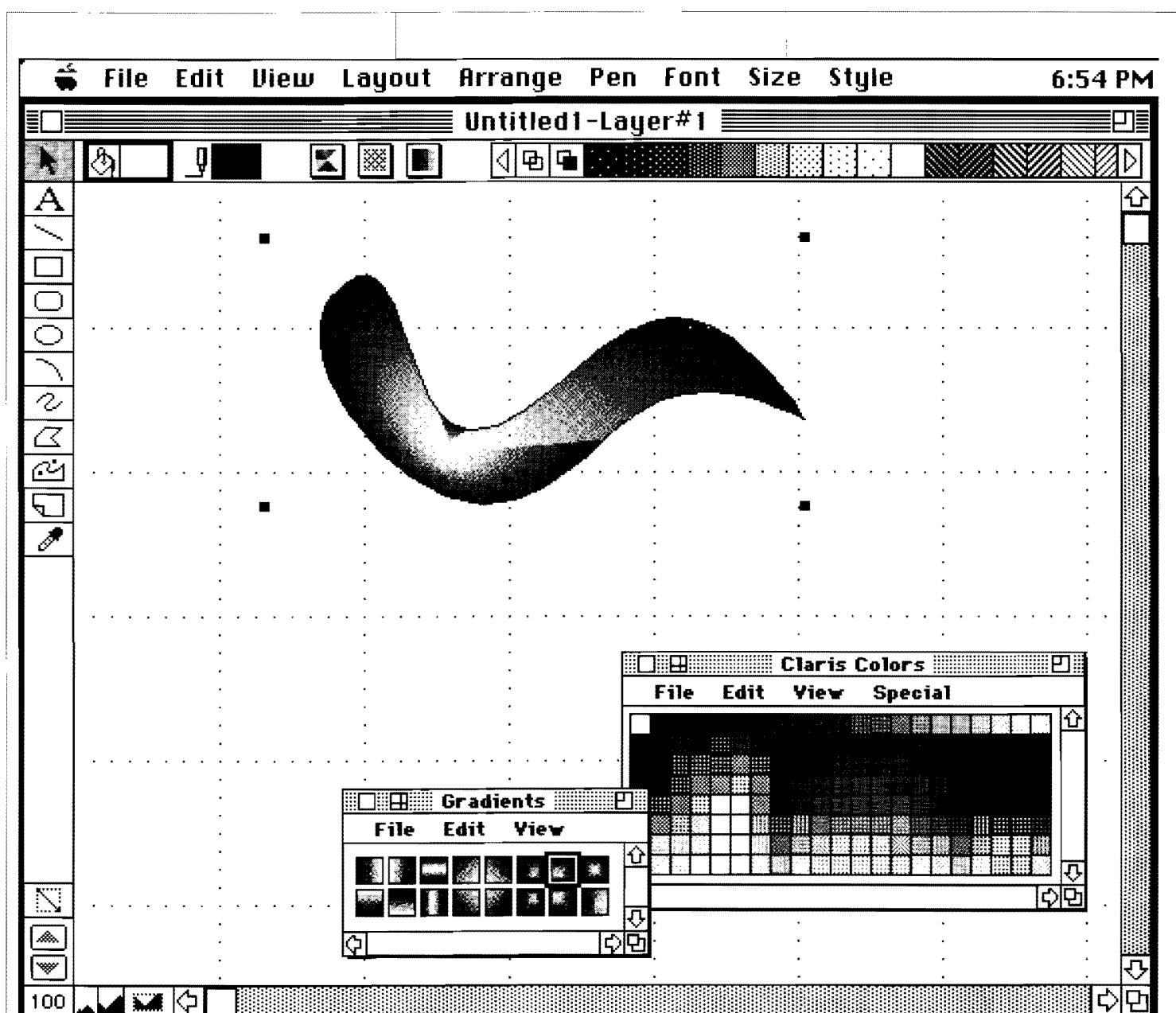
better performance in making sense out of Font menus. (Good news to all: it does! Ed.)

In addition to MacDraw II's 2x magnification/reduction tools, MacDraw Pro has added the

Fractional Zoom tool. Simply draw a box around the area you want to work on, and you'll zoom to whatever magnification gets you there. This is a handy addition.

Import/export

MacDraw Pro has extended its abilities **continued on next page**



MacDraw Pro

continued from previous page

quite a bit in the field of sharing information with other programs. It can export files in EPS, MacDraw II 1.1, PICT and PICT2 formats (but not TIFF). It can import files saved in MacPaint, PICT, PICT2, and TIFF formats. Surprisingly, it

EPS files which have been imported into MacDraw Pro cannot be edited...

can even import text from such major word processors as MacWrite, MacWrite II, Microsoft Word 4.0, and plain text files.

EPS files which have been imported

into MacDraw Pro cannot be edited, and they look pretty rough on the screen, but they will print fine.

Speed and performance

As mentioned before, MacDraw has slowed down a bit. If you're working on a relatively simple black and white drawing, the

situation is not so bad, but when working in color things get downright sluggish — in the same speed range as FreeHand and Illustrator. Not what you'd expect from MacDraw.

Fig. 1: Color and gradient fills are two of the most obvious of MacDraw Pro's new features. Notice the problem with the "form-following" gradient in the tear shape.

RAM requirements also skyrocket when color is used. Four megabytes seems to be the practical minimum for full color work, and you might need more if you plan ambitious projects.

Missing elements

MacDraw Pro offers no autotracing abilities like Canvas, FreeHand, and Illustrator.

The program is also missing the ability to blend between two shapes. FreeHand and Illustrator have been able to do this for a long time, and the new Canvas 3.0 will add this feature. Shape blending can be a big help in creating smooth tonal blending.

MacDraw Pro runs fine under System 7 on my Mac, but I cannot find any evidence that it is savvy—there are no Publish/Subscribe commands on the menus or in the manual.

The program understands a two-monitor system (Illustrator has serious problems here) but treats zooming strangely on the primary monitor; clicking the zoom box results in the window zooming out to the same configuration that the Finder uses—the disk/trash can area is left uncovered. This means that if you want to see the full width of a standard-size drawing on a standard monitor, you'll have to resize the window manually. This seems a curiously backward feature.

If Claris intends for MacDraw Pro to

compete with FreeHand and Illustrator in a professional setting, then it falls short. It has even fewer features than its nearest competitor, Canvas 3.0, which sells for the same price.

However, MacDraw Pro is the easiest of them all to learn, and it has a few features that the others could learn from. Claris will continue to market MacDraw II at a reduced price of only \$199.

MacDraw is still,

therefore, a force to be reckoned with in the world of Macintosh graphics; lots of powerful features at a mid-range price.

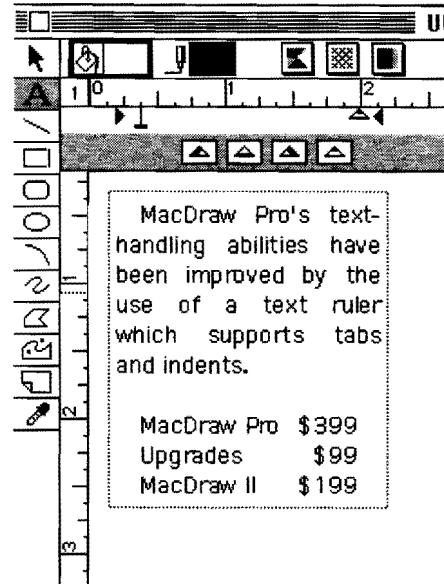
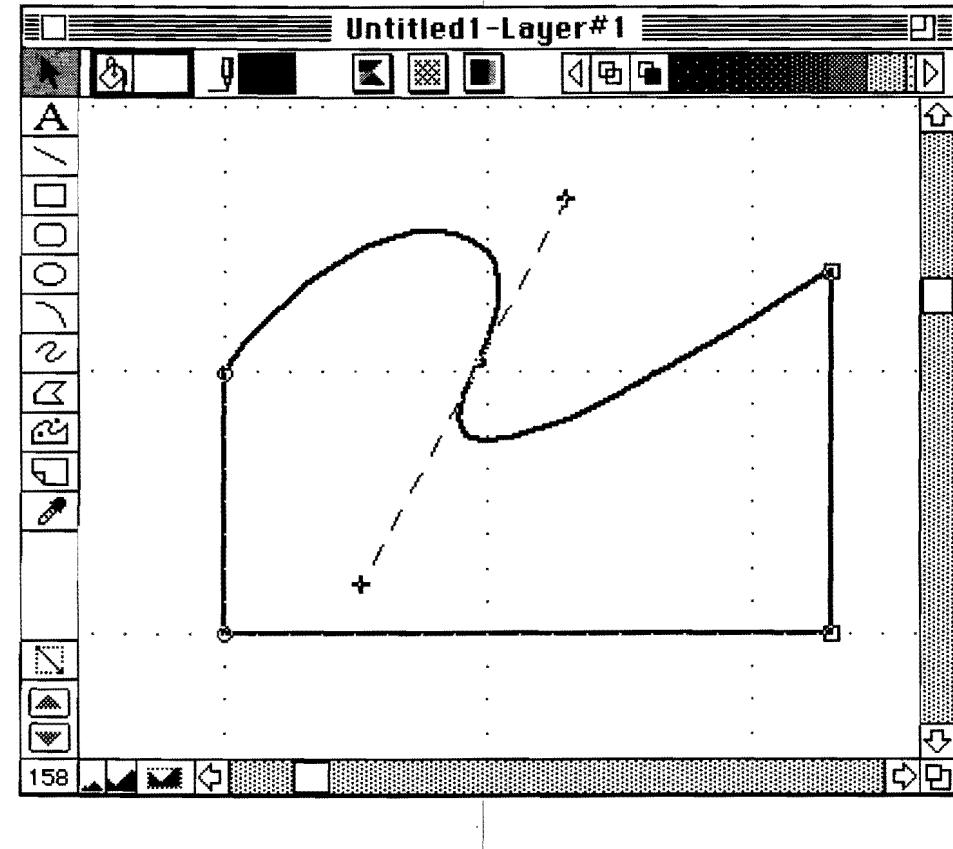
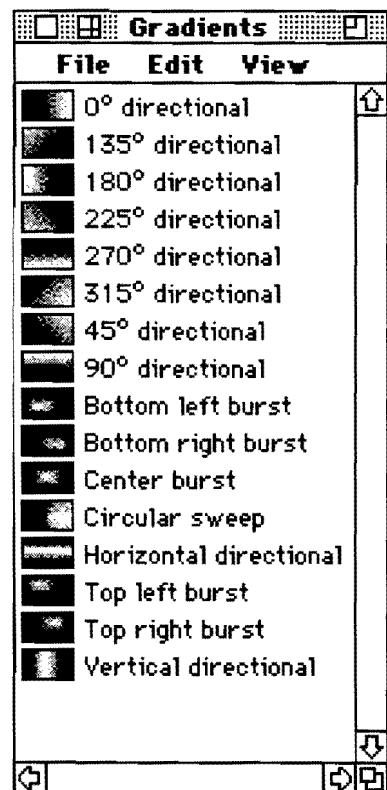
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MacDraw Pro

Claris Corp.
(408) 987-7000

Retail price: \$399
Upgrade (from MacDraw II): \$99
(Free to recent purchasers of MacDraw II)

Another Adobe Type Reunion incompatibility can result in what Claris calls "system instability." We all know what that means.



THE PRESIDENT'S COLUMN


The Wright Stuff**Robert Wright****Beyond the bottom line**

You've all seen the ads. They run in the Recycler and other papers every week. "MAC LC, \$1125," "MAC CLASSIC, \$449," "MAC IIci, \$1495." These vendors offer prices on Macintosh CPU's that are not only well below retail, but well below the prices being offered by other discount dealers. How do they do it? Would you save several hundred dollars if you bought from these dealers?

Amongst my other hats, I consult companies on what Macintosh hardware they should buy and where they should buy it. As a result I regularly beat dealers over the head for good pricing and check prices all over town. I have on several occasions checked the pricing that these dealers were offering. Invariably the low price on the CPU depended on the purchase of some sort of special package. On one occasion the package included a monitor I disliked at a high price. On my last round the low prices depended on the purchase of an Apple printer. Apple has been offering rebates on some of its printers and the rebate was being deducted from the advertised price of the CPU. When I explained to the

salesman that I was not interested in purchasing a printer, he gave me the revised CPU prices. These prices were the same as other discount dealers.

To be fair to these dealers, the ads do state that the purchase of the package is

necessary to get the special price on the CPU. When you ask them over the phone if they are taking the profit from some other component and using that to lower the price of the CPU they admit it freely. Nothing they are doing is illegal.

On the other hand, this does muddy the waters considerably for the Macintosh buyer. Lured by a low CPU price, the buyer will walk into the dealership and walk out with the "package" in hand. They may or may not know that they paid \$400 too much for the monitor so that they could get that "great deal" on the CPU. Many buyers focus only on the cost of the CPU and take no notice of pricing on the other items. Dealers

who are straightforward with their pricing suffer because their prices appear higher to the inexperienced purchaser.

When making your next Macintosh purchase, read the ad carefully, and ask a couple of pointed questions if you call. "Is this part of a package? What else am I required to purchase to get this price? What is the price of the CPU if purchased separately? When you compare prices with other dealers, ignore the package price and compare only price of the CPU purchased outside the package. That's what you're really paying for.

Or better yet, stick to dealers that just put a price on the merchandise and tell you how much it is. It's so much easier.

To boldly go where many have gone before

MacValley's trip to see *Star Trek VI* was a lot of fun. The movie was great and we all met for a snack afterwards. We were a little embarrassed when

Charles Hale jumped

up and yelled "Eat photon death, turtle-headed scum," when the Klingon ship was destroyed, but what the heck.

As you may already know, there will be some personnel changes around MacValley. Ken Gruberman is stepping down as editor

of the *Voice*, but will be staying on as meeting emcee and Program Coordinator. Marty Safir will be stepping down as designer of the *Voice*. Tom Pitts takes over as *Voice* editor and Lynn Lanning takes over as designer. Ed Karnes takes over Tom's post as "Mr. Disk of the Month" and Steve Robinson will be taking over Lynn's job of handling the Resource Person's List.

Tom Pitts has compiled our disks of the month for several years. All of us have benefitted greatly from the software on these disks and enjoyed his humorous articles.

President of Quill Music, Ken does Emmy award-winning music for film and television. Marty heads his own design firm, working in both print and video. These busy professionals have put together the *Voice* for the last three years on a volunteer basis. Building on the fine work of Linda Spalding, they

have fashioned the *Voice* into a publication that is read all over the world. The *Voice* is consistently recognized as one of the best user group newsletters around. The editorial content of the *Voice* is second to none, as is attested by the stacks of newsletters that reprint our articles. The layout and look of the *Voice* is professional in every sense of the word. Marty's work has drawn high praise from the Macintosh community, a group that holds the highest standards of type and design.

A respected physician, Tom Pitts has compiled our disks of the month for several years. All of us have benefitted greatly from the software on these disks and enjoyed his humorous articles. One of a user group's most important jobs is to serve as a distribution center of public domain software. Tom finds, selects, downloads and tests as many as 7 disks of material every month. I rarely download material anymore, I know that if it is any good, it will be on Tom's disk of the month.

On behalf of the members of MacValley, I would like to extend our thanks to these professionals for the countless hours of hard work they have invested in their jobs and the excellent results they have obtained. I wish the new recruits luck, and with help from the old guard I am sure they will usher in a new era of their own.

Fiction

The article that wrote itself

By Gregg Butterfield

Something strange started happening to me after the last MacValley meeting, the one where *Panorama* was demonstrated. As you may recall, one of the program's strongest points is what ProVUE calls *clairvoyance*, the feature that automatically finishes your typing for you. Although I enjoyed the presentation, I don't have *Panorama* on my Mac, and didn't win it in the raffle. I don't even need a database, and I'd never heard of clairvoyance before the meeting, but... something strange is definitely happening to my Mac. After the meeting, I went through all of the disks of the month. I added some fonts. I loaded some games onto my hard disk, played them, then threw them in the trash. I added a system extension or two, but nothing I did would explain what seems to be going on now. Maybe it's System 7, Apple events, Data Access Language... I don't know.

The first time I noticed that something was different, I was working on some music with Finale, the music composition and publishing program. I had a song that was half finished. I could have sworn all I'd done was add a couple of measures and write in a new melody line for a few measures, but when I played the song back it was fully orchestrated. The orchestration on these few new bars sounded just like what I'd already written for the rest of the piece, but I knew I hadn't written it. Maybe I had. It's hard sometimes to keep track of what you're doing in the middle of doing it, so I didn't think much of it.

The next incident was different. I pay

my bills with CheckFree, a program which uses the modem to accomplish the bill paying electronically. I went into CheckFree to set up my payments for the month, but something was odd. I noticed that the payments I had planned to make were already on the register. Again, I thought, maybe it was me. Maybe I set up those payments and then forgot. Then something happened that convinced me my memory was fine. Without any action from me — not the click of a mouse, not the touch of a key — in front of my very own eyes the program started transmitting all of the transactions to CheckFree. It made the telephone call itself. Itself! It wasn't a disaster. The payments had to be made. I would have done it myself, but CheckFree did it before I ever told it to.

I realized, with a shiver, that if the Mac was thinking for itself instead of waiting for me to tell it what to do, I might have to learn to live without it. Could I learn to live without my computer?

The first night without my Mac was no problem. I watched a little bit of the news. I talked to my wife. I read a book. The news was all bad, my wife asked me who I was, and Richard the Third was betrayed and hacked to pieces at Bosworth Field. I was looking forward to my second night without the Mac, but there was a message on my answering machine. It was my sister. She wanted me to call her, but her phone number (unlisted) is on the Mac, in the Address stack.

I was trapped. I booted up my Mac. Nothing was out of the ordinary. I double-

clicked on the Address stack and it opened without incident. Then I clicked on the Find button and typed in the first two letters of my sister's name. Before I could even hit the Return key, HyperCard jumped directly to my sister's card and dialed the phone.

I can't live without my Mac. The question now is: can I learn to live *with* it?

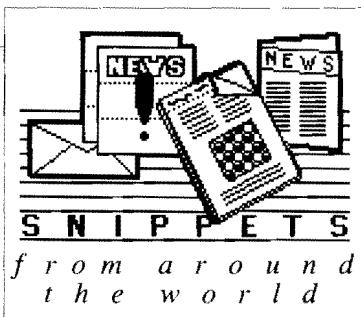
That's the question really, isn't it? How much do I want my computer to do for me? I am intimidated and frightened by a machine that does what I intended to do before I do it. I am not much given to soul searching, to that old, old question, "Why am I here?" However, after these revelations, I find myself asking why *am* I here? If this machine can preempt my very thoughts, what is the use of me? I am afraid to sit

down at my Mac and write a lyric because I know it will finish it for me. It's getting better at it all the time. It's too bad I don't know much about making money. If I did, I'd type in a

**I can't live
without my Mac. The
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couple of numbers and let my Mac fill in the zeros. Failing that, what does the future hold when a machine can look into my thoughts? What does the future hold when a machine can see a thought that is yet to come?

Editors Note: Shortly after receiving this article via America Online e-mail, Gregg Butterfield called me to say that he knew it was sent under his name, but it wasn't fair to put his name on it because he didn't really write it. He said he did have something to do with it, but not much. He typed the first two letters.



Tom Casacky

Every January, San Francisco gets gooey

How better to recover from the post-holiday blahs than by elbowing your way through the thundering hoards of thrill-seeking GUI Groupies at **MacWorld**? Of course you're going; after all, who knows how many more of these there will be? A few years from now, it'll either be called Bill's World or it'll be an invitation-only affair at a Rancho Mirage or Pebble Beach country club. This month, we'll look at some products that might be worth the risk of being trampled to see (**System 7.1** is not one of them), and some others that should be shown but won't, because the price of a booth would put their developers out of business... Like **RateFinder**, available from **Elefant Software** for \$149. This application offers shipping rate comparisons. Type in the package rate and destination and indicate the variables (insurance, Saturday delivery); the program already knows about weight limits for each service class, most special services (pick-ups, insurance, registered and certified mail, return receipts, COD, etc.), and it comes with complete UPS, Federal Express, US Mail and Airborne Express tables. You can add as many additional carriers and service class rate tables as you desire, along with notes, comments, scans and other graphics (which can be keyed to specific carrier/class records). So what? Well, this particular gold mine of information can make a lot of

people more efficient, and ease their working lives. Isn't that why you bought a computer?... Then there's the **Macintosh Construction Forum**, PO Box 1272, Sandpoint, ID 83864. It costs \$69 a year to belong; among other services, they publish an annual complete directory of construction software information...

Want to save some trees? **Recycled Paper for Printing: A Guide for Designers and Their Clients**, by the American Institute of Graphic Arts, can be obtained by contacting Claudia Thompson, Project Coordinator, at 4 Chester Street #B, Cambridge, MA 02140; (617) 354-0890... Don't pay to call **Microsoft** tech support. Dial (800)

426-9400... **Apple** spent \$750 per Mac sold on marketing in 1990... **Bananafish Software** will be releasing version 2.0 of **ThoughtPattern**, their personal information manager. This model will include address book templates (from which you can print mailing labels and contact lists), **Claris XTND** file translation capabilities, voice and sound notation and auto-dialing... **Agent DA 2.0** is a \$149 calendar/schedule manager/alarm clock/to-do list. There seems to be a thriving market for these applications. However, they all pale in comparison with **DayMaker** (\$99), the Rolls-Royce of

personal information managers (unpaid, unconditional endorsement)... **SpeedyCD** is a cdev (\$70) that copies file and folder directory info from a CD-ROM to a database on your hard disk at startup. This greatly accelerates opening windows and locating files on the CD-

A few years from now, Macworld will either be called Bill's World or it'll be an invitation-only affair at a Rancho Mirage or Pebble Beach country club.

ROM, and you can use the database to move, rename, create and delete files and folders... **MouseTrap** (\$149) lets **Page-Maker** users create traps: You print your file to disk as an EPS file, open it with **MouseTrap**, and go for it. The program works on both spot and process colors (and converts one to the other), and you can specify trap amounts for any single element (or all elements) within the document... If you do not yet have **Adobe Type Manager**,

call (800) 521-1976, extension 4400, and **Adobe** will send it to you for a \$7.50 shipping and handling charge, along with four **Adobe Garamond** type faces... What's the hottest product that 99.99% of **MacWorld** attendees will not see? The current prototype of **General Magic**'s (Bill Atkinson and

Andy Hertzfeld) "personal communications appliance," which will include a cellular phone, cellular fax and a cellular computer networking link, joined by an advanced interface "similar to HyperCard" (thanks, **Knife**). The real thing is not going to appear till the end of the year. Even so, it will beat **Apple**'s pen-based palmtop (code-named "Newton") to

The Personal LaserWriter NTR will be Apple's first RISC-based printer. Due in March for "under \$2000," the printer will support both Type 1 and TrueType fonts, will come with 64 fonts and 2 Mb of RAM...

market by many months... What is **RIDA**? It stands for **Raster Image Device Accelerator**: custom chips that accelerates outline font rendering and rasterization of line art and halftones. Placed in an integrated circuit, they also sharpen text and line art. They work with any processor, and any type of outline font. They are cheap to produce. What does this mean to you? Printers with these little guys installed are going to be amazingly faster: The 68000-series processor in your **LaserWriter** rasterizes (generates bitmaps from font outlines) at about 50 characters per second (cps); the fast **RISC** chip in my **LZR 960** hums along at between 300 and 500 cps. **RIDA** generates at 7,500 cps — about four pages of text per second!... The **Personal LaserWriter NTR** will be Apple's first RISC-based printer. Due in March for "under \$2000," the printer will support both Type 1 and TrueType fonts, will come with 64 fonts and 2 Mb of RAM, will be capable of printing from both Macs and PCs on a network without adjustment, and is rated at 4 ppm... **TechNoir's Nexus fx** board, which makes your **IIfx** faster than a **Quadra** (see page 12 in last month's **VOICE**), costs \$1100. This is a useful number, folks; about half the price of any other '040 card... **Take Flight!** is a \$129 application that, when used in conjunction with CompuServe's Electronic Edition Travel service, provides a Mac interface to the **Official Airline Guide**, allowing you to access all information on (and make bookings through) the world's largest database of flight information... **Accountant 3.0** (\$600

new, \$75 upgrade) is the first accounting program to support database Apple events. It can call on other compatible applications to look up, manipulate and exchange data. At present, it can communicate only with some forms management programs; however, databases and spreadsheets will soon join the club... **Cinemation** is a \$495 presentation application that automatically animates presentations created in **Persuasion** or **PowerPoint**; users can also create interactive animations from scratch. With **QuickTime**, digital video movies can be included in **Cinemation** presentations; the presentations can also be saved as **QuickTime** movies. The application has lots of other powerful capabilities and features, including hooks to HyperCard, a 24-bit color paint program for image creation and editing, and 12 Mb of clip art, animation, sounds and music... **Omnis 7** is a complete rewrite of **Omnis 5**, already one of the fastest and most powerful Mac databases. The Windows and Mac versions share a similar interface and functions, and the same database can be shared on a network using both types of computers. The upgrade has complete System 7 compatibility, and a long list of features that probably place it at the head of its class (at least until we see **FoxPro**)... **Word 5** is expected to ship with **MathType**, a small application that lets users create and place equations directly in **Word** documents, without the need for separate files... **DiskFit Pro** is the upgraded, System 7-compatible, post-SuperMac version of the popular backup program; it costs \$30 if you're a registered owner... You didn't spend all that money on a **Quadra 900** to mess around with old-fashioned floppy disks. **Mass Microsystems** wants you to use their **DataPak MO/128**, a 128-Mb removable optical drive that is faster than the old stuff and (for \$1500) fits inside the 900 (external drives, which work with any Mac, are \$1800; cartridges are \$130)... **Alysis** has developed a **Compatibility INIT** that lets **Quadra** users specify which applications are incompatible with the 68040 cache; it then automatically disables the cache. Lacking this INIT, you have to access the Cache Switch control panel, turn the cache off, then restart your machine. The INIT is free; why didn't Apple think of this?... **MediMac** helps doctors organize their offices. Each patient account can be viewed six ways (guarantor, spouse, patient, insurance, chart, ledger); information entered on treatment, payment, etc. can be viewed in the different modules. Many

different types of reports can be produced, and a separate claims module sends insurance claims directly to Medicare and Blue Cross/Shield, as well as to major private carriers. A similar program, **DentalMac**, is available for those other doctors... **Mirror's** 600-dpi 24-bit color (or 8-bit gray scale) flat bed scanner costs \$1200, but included in the price is the full-featured version of **Photoshop 2.0**... Remember the sensation when you fondled your first mouse? Wait until you play with **GyroPoint**, a hand-held "mobile pointing device" that uses internal gyroscopes to digitally sense and track motion, eliminating dependence on a surface or the rodent's positioning. With over three times the resolution of its most accurate ancestor, **GyroPoint** performs normally in 2-D but manipulates in 3-D in real time in 3-D applications (your cursor goes "into" the screen to move and draw elements). It works without additional software, plugs into an ADB port and will cost less than \$500... **Springboard Publisher II**, which failed to make an impact in the marketplace, has been dropped by **Spinnaker**... **Moniterm** has gone belly up and is trying to sell its **Nutmeg** division... **Solutions, Inc.**, has also folded their tent, leaving **BackFAX**, **SuperGlue II**, **SmartScrap** and **The Clipper** up for grabs... Don't hold your breath waiting for **System 8**. Instead, look for Apple to address System 7's shortcomings by releasing a long series of modular extensions.

shortcomings by releasing a long series of modular extensions. Among these will be Finder searches by file content; **QuickTime**, a new graphics system with better color and 3-D support; speech input; desktop mounting of DOS garbage and integrated translation; and **Open Scripting Architecture**, allowing application and system customization [look for the first one, code-named 7-Up, to appear by January on most online services. It fixes several of the System 7 Finder's shortcomings including slow file copy speeds, as well as a few minor bugs. Hey, this is easier to implement than 8 new disks, right? Ed.]... Apple's idea for its next **PowerBook** (Fall, '92) is a slimmed-down (4 lb.), more affordable version of the current model **170**. It will lack a floppy drive, ADB or SCSI port; instead, a bus connector will link it to either: (1) a **TravelBar**, containing a floppy drive and an

ADB port for mice and modems; or (2) a **DeskBar**, with built-in Ethernet connections, two NuBus slots, video support, a floppy drive, ADB and printer ports and a FPU slot... In examining the **Apple/Microsoft** relationship, **MacWeek** notes that the developer of DOS and Windows owns 70% of the spreadsheet, 53% of the word processing, 92% of the integrated software, 40% of the desktop presentations and 37% of the E-mail markets for the Mac... The next version (2.0) of the **Norton Utilities** will incorporate the more powerful features of **SUM** (Symantec Utilities), and the latter program will cease to exist. Some of the new capabilities will be a powerful data erasing module, a backup module, high-powered recovery technology, a rewritten **Directory Assistance** utility, and an improved **Speed Disk**. No release date has been mentioned... **Letraset** has returned **Ready, Set, Go!**, the Mac's first DTP program, to its developer, who plans to upgrade and continue to support it... **Software and Hardware That Fits** has broken some price barriers with their 19-inch **Sony**

Trinitron monitors that ship with 8-bit (\$1900) and accelerated 24-bit (\$2900) boards; the big board has room for 16 Mb of RAM and is the same card that its maker, **RasterOps**, sells for \$3500 (without the monitor!)... **MacDraw Pro**, which is getting killed in the market by **Canvas**, will be revised

soon, with speed as the main enhancement. It may even run as fast as its predecessor, **MacDraw II**. And **Claris** is readying the next incarnation of **HyperCard**, which will finally include support for 24-bit color, along with **QuickTime**... Finally, after countless years of anguished employment as an editor, I can appreciate how difficult it is to make the disparate ramblings of many odd personalities coherent to the reading public. **The GruberMan** has done a great job with the **Voice**, and deserves your applause. And while you're on your feet, make some noise for Art Director/Designer **Marty Safir**, who has crafted a publication second to none in graphic excellence among Mac (or any other) user groups. These gentlemen will be a very tough act to follow... See you in S.F. Remember your shin guards and deodorant!

Don't hold your breath waiting for System 8. Instead, look for Apple to address System 7's shortcomings by releasing a long series of modular extensions.



Larry Hansen

Slumming in the low-rent district

Class distinctions with no class

Are there subliminal messages in Quicken 3.0? Has anyone ever noticed that the cover picture on the box of the IBM version of Quicken differs in one important way from the Mac version? Both boxes show some papers, a clock and a pen... on the IBM box, it's investment papers, a fancy clock and a gold pen. On the Mac box, it's some home reports, a plastic clock and a cheap ballpoint! What is Intuit trying to imply here!?! — Nov. 91 *Mad Mac News*

Pushing the edge of the envelope

An efficient envelope (or other) template can be created by locking the template. Now when you open it, if you try to save it, it won't let you thereby reminding you that it is the template you are in. Do a Save as... with the appropriate title, or just print the envelope and close the template which will remain as clean as when you started typing. — Nov. 91 *Mouse Droppings*

Floppy flap flies fiercely

People are asking — why doesn't Apple put a floppy drive flap (cover) on all Mac floppy ports? Dust is the enemy, and Apple's design actually sucks in dust through the floppy ports — right across the heads. Ouch! And while we are at it, why doesn't Apple spend another dollar or so and beef up power supplies? Puny power supplies are an Apple trade-

mark. — Oct. 91 *Mouse Droppings*

Newer! Better! Slower!

Have you noticed that your black-and-white TIFF images used to print much faster in *FreeHand 2.0* than they do in version 3.0? You can speed up your printing time by making the image transparent. One-bit TIFF images can be made transparent without any loss in resolution or sharpness. To make the switch to transparent image, select the image, choose Element info... from the Element menu, and check "Transparent." — Oct. 91 *Club Mac of Monterey JOURNAL*

Lame Excuses 101

Before computers, (B.C.) kids from elementary school to college would come to school without their homework and tell the teacher, "My dog ate it." In our more advanced society, kids now face the teacher and say "My disc drive ate it." So, for the sake of the unfortunate students faced with an evil teacher's question of "why haven't you done your homework?", here are some responses that might help...

- "My father was playing Dungeons and Dragons all night and threatened to hack me to pieces if I tried to use the computer."
- "I did my homework, but I ran out of printer ribbons, so I couldn't print it out."
- "My desk isn't ergonomically correct, so I couldn't do my homework without risking serious injury."

- "You didn't get it? I sent it to your electronic mailbox."
- "Homework? Who needs it? I dropped out of school, formed my own software company and we go public next week. Are you looking for a new job?" — Sept. 91 *Border Connection*

(Hey! How about my personal favorite: "the power went off at my house and I couldn't finish it! Ed.)

You got the question? We got the answer!

Q: Since upgrading to System 7.0, my hard disk seems to be almost constantly busy, even when I'm not doing anything. Why?

A: This is probably because you have turned on "Calculate folder sizes" in the Views control panel. When this option is enabled, the Finder seems to compute folder sizes constantly, so it can display them in list views, such as By Name. Unless you really need to see the folder sizes — which you can always do by selecting a folder and choosing Get Info — disable this option.

Your disk will be a lot quieter.

Q: I have the opportunity to buy a used Mac IIcx. Is there any test program I can run to make sure the computer is OK?

A: MicroMat Computer Systems of

Novato, California, offers several diagnostic programs, including a HyperCard stack called MicroCAT (Computer-Assisted-Trouble-Shooting) and a performance-testing extension called MacEKG. Not having used these programs, I'll offer two other suggestions: You could simply check it out yourself. Start it up, run some programs, check out the monitor (if one's included). If the Mac works at all, it will probably keep on working. The most problematic component of the IIcx (and of most Macs) is the disk drive. Your second option is to negotiate an AppleCare contract as part of the deal. This will require a dealer to check the machine out and will insulate you from future repair bills.

Q: Can I use my leftover 256-Kbyte SIMMs (single in-line memory modules) as extra video RAM for a Mac LC?

A: Nope. The video RAM for the Mac LC (and the Quadra 700 and 900) is different from ordinary system RAM. Video RAM is "dual ported" — it can be accessed by two circuits at the same time, so the on-board video circuitry can read data from VRAM to create the screen image at the same time the Mac CPU writes new data into VRAM. Your 256K RAM SIMMs can't do this trick and are electrically incompatible in other ways as well. It's a sign of the times that 256K SIMMs are almost worthless as RAM. They do, however, make nifty high-tech earrings and pseudo chain-mail vests, for those MIS managers with hundreds of the things. — *MacWeek*, Ask David Ramsey

Galactic drinks at the Spacebar

If command-space stops your CD-ROM drive, the reason probably is that you

have SCSI Probe installed. It uses that key combo to send out a mount request, which kills the CD-ROM. Change the key setting in the SCSI Probe Control Panel. Another warning: Spacebar-modifier key combinations are reserved for the Script Manager. Avoid them elsewhere. — July 91 *Mad Mac News*

There's a place for us, somewhere a place for us

Where do you put printer font (outline font) files under System 7.0? The Extension folder doesn't necessarily handle this chore. You don't want them all "loose" in the System Folder, either. So do this if you have Suitcase: Put your printer (outline) font files in a folder in the System Folder. Add one bitmapped (suitcase) font to this collection of outline font files. Go to Suitcase and add the bitmap suitcase as an active font. Now Suitcase will help System 7.0 find every one of your printer font files. If you like, you can make the Extensions folder the folder for this task, but it makes it kind of junky, so I didn't do that. Also, most INITs and cdevs which won't work with System 7.0 can be made to work. Make an alias of the INIT or cdev. Put the original in the Extensions folder. Leave the alias naked in the Control Panels folder. This fix often works. — July 91 *Mouse Dropings*

Call the bomb squad

In System 7.0, a system crash may not force you to lose all of your current unsaved work! To get around the dreaded bomb, hold down the Command-Shift-Option-Escape keys all together, then answer OK to force the recalcitrant application to quit. You will lose the current changes that you made in that application, but you should be able to salvage data from any other applications that are running. For safety, you should immediately close all those applications (saving your changes, of course), then restart the Mac. — Oct. 91 *Resources*

X marks the spot

In the Map Cdev, (system 7.0), double-clicking on it gives you a normal map. However, if you open it while holding down the Shift key (don't try to Shift-click it.) it will magnify slightly. Opening it and hold down the Option key will magnify it to show regional detail. Finally, holding Option-Shift while opening it will *really* magnify it, and you can see all the cities that are marked in that area. The About... Boxes are interesting to look at also.

In some versions of *MacPaint 2.0*, you'll get to view the ever-popular Zebra lady by Olivia de Berardinis if you hold down the Tab and Spacebar while selecting About MacPaint. This "egg" was pulled from later versions. In WriteNow 2.2 — (Option-About WriteNow), little guys will run onto the screen and work frantically, replacing every letter of one message with another silly message. In Disinfectant 2.4 — Select About Disinfectant. Wait a couple of seconds, then hear the Monty Python theme song as names of various viruses move onto

the screen, only to be squashed by the big foot... — Nov. 91 *Mad Mac News*

Bring out your disks!

One of the easiest ways of ejecting a stubborn floppy disk, assuming your floppy drive is not mechanically jammed, is to pull down the Special Menu, select Restart, and hold the mouse key down as soon as you hear the "bong." Keep the mouse key down until the floppy ejects. Even a start-up disk can be ejected this way. — Les Mannos, *MacValley Users Group*

Review

ClickArt Color Graphics for Presentations

By Andy Baird

The Mac may provide the best set of tools for computer artists, but let's face it: we aren't all artists! Hence the proliferation of clip art—computer-based images which can be used to spice up our documents. Our software library already offers a half dozen disks of freeware clip art in the most popular format, Encapsulated PostScript (EPS), but the commercial market is *really* booming—for example, Peachpit Press's "Canned Art: Clip Art for the Macintosh" catalogs over 15,000 images...and it's already due for an update!

One of the oldest players in the commercial clip art field is T/Maker, whose ClickArt series was among the first commercial clip art available for the Mac. Their latest effort, "ClickArt Color Graphics for Presentations," is a collection of over 250

color, object-oriented images. The collection is available in either PICT format (for users of MacDraw, Canvas or similar programs) or the EPS format preferred by professionals. The collection has some excellent images, but it's not all good news. Let's take the advantages first, though.

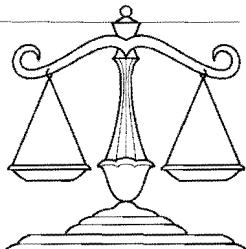
Documentation: topnotch

One of the most frustrating things about many clip art collections is the "I know it's here somewhere" syndrome, which sends you searching through stacks of disks to find the image you need. T/Maker's excellent documentation gets you past this problem by providing a complete printed index—in color—showing every

image and its location. The files are organized logically into categories, so with the "Visual Index" booklet in hand it's a snap to find what you want.

In fact, the Visual Index is so useful that it leads me to make a suggestion: if compa-

continued on page 19



THE LEGAL SIDE

Jonathan Rosenoer

In your (inter)face

The past few years have seen an explosion of interest in user interfaces. Great attention has been paid to making computers easier to use. For example, programmers have worked long and hard to develop shells around operating systems that operate on intuitive systems of commands far removed from the technical steps necessary to move data into and through microprocessor registers. There has also been much interest in developing new and powerful software programs that can share data with, or import data from, programs that have been on the market for a number of years. Ease of use and the ability to upgrade without losing years of work are two important factors that help unlock the installed base of existing computer owners for new companies that have important products to bring to market. For many existing companies, the development of these new products represent a dramatic threat to their economic survival. To protect their rights, many have filed lawsuits, claiming that entire programs, or valuable parts of them, have been misappropriated. In one recent case, the parties have been litigating a dispute concerning whether, or to what extent, copyright law protects the command structure of a particular user interface.

In a lawsuit filed in Federal Court in Massachusetts, Lotus Development Corporation has accused Borland International, Inc. of copyright infringement. According to

papers filed by Borland, "Lotus contends that Borland copied 'the user interface, and in particular ... the menu structure and commands' of Lotus 1-2-3, Versions 1, 1A and 2.0." Two notable "friends of the court" have also filed papers in the same proceeding, seeking to advise the court regarding certain aspects of copyright law. One of these "friends" is the Register of Copyrights, who is the Director of the Copyright Office. The Register submitted a brief describing the practices of the Copyright Office with regard to claims for copyright protection for computer screen displays.

According to the Register of Copyrights, the Copyright Office has sought to establish a single

copyright registration for computer programs that covers "any *copyrightable* authorship in screen displays." All copyrightable expression in a computer program owned by a single person, including copyrightable computer screen displays, is to be registered "at the same time and on the same registration form with the computer program." For registration, the Copyright Office requests statements of authorship in well-settled copyrightable terms, such as "computer program," "entire text of computer program," and "entire program code." However, the Copyright Office understands that claims for registration of an

"entire work" only refer to the copyrightable content of the program. Acceptance of a work for copyright registration does not involve a determination by the Copyright Office that "individual component parts of the work are necessarily entitled to copyright protection as original works of authorship."

Whether a particu-

lar menu screen may be protected under copyright law "depends upon whether the authorship in that screen, standing alone, will support a claim to copyright." To be entitled to copyright protection, "authorship" cannot consist of the simple description of an idea. Neither

may it set forth a process, method or system. In fact, to claim copyright protection, authorship in a particular menu screen must be original, "fixed" in tangible form, and also pass a number of tests that have been developed over the years to balance the interests of the public and individual authors.

For example, courts have, over the years, made clear that blank forms (e.g., time cards, graph paper, account books, report forms, order forms) that do not in themselves convey information are also not copyrightable. However, as noted by the Register of Copyrights, an individual computer program status screen, if considered as a form, may convey sufficient

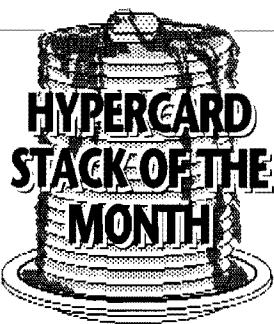
information to be copyrightable.

In addition, where there is only a limited number of ways to express an idea, no expression of the idea is accorded copyright protection. For example, an author of a set of contest rules cannot prevent others from copying them, for the reason that "to permit copying would mean that a party or parties by copyrighting a mere handful of forms, could exhaust all possibilities of future use of the substance." With regard to a computer program designed to aid in making cost estimates, a court decided that "certain aspects of the screen formatting style and method of 'navigating' from one screen to another by use of certain keys were uncopyrightable because of the limited number of ways of expressing the underlying idea."

Further, no copyright protection is to be had where forms of expression are dictated solely by function. For example, "mere listings of contents or ingredients have been held not copyrightable." In one case, a list of user commands that were incorporated as part of a user interface was found not to be a copyrightable part of a computer program. The Register notes, however, that a court has found "a sequence of menu screens, forming a 'user interface,' to be copyrightable, noting 'stylistic creativity' in the screens beyond the basic instructions conveyed by them."

The brief on behalf of the Register of Copyrights was filed in the lawsuit between Lotus and Borland so that the Copyright Office's registration practices could be

continued on next page



Robert Wright

From the sublime to the ridiculous

First, of course, is the ridiculous!

Very silly

MacTabloid: Serving no useful purpose is MacTabloid, a HyperCard stack that contains tabloid news, Comics, Comedy, Bathing Beauties and a pretty good movie trivia quiz.

Very serious

Philosophy: Lest you think me entirely too silly, I have included a Hypertextbook on philosophy on this month's disk. This is part of a series of Hypertextbooks being created by a software company in Minnesota. A historical summary of the history of philosophy, it contains many screens of information on Socrates, Plato, Confucius and others.

Nooze U Ken Yoose

Advance word is out on a new version of HyperCard due in the first quarter of 92. What's new? *Color*, that's what. The new version adds 24-bit color support and handles Quicktime Movies. Look for more juicy rumors as things develop.

How do you spell relief?

HyperGroup needs a new guru to help with the SIG. Why? This one is being kept awfully busy by being President of MacValley (not to mention real paying jobs) and needs to cut back. Can you help? The new guru would have to a good level of

technical expertise. Call me at 818/241-8479 if you can help out.

Here's what you get...

Has your wife called you to bed on more than one occasion while you were sweating over a HyperCard stack? Have you started collecting stacks so that you can figure out how things are done?

HyperGroup is our version of "Stackaholics Anonymous." The only difference is that we will make your addiction worse, not better.

Our next meeting will be held at the home of:

Jim Conant
631 E. Andover Drive
Burbank, CA

Cross Street is Glenoaks, close to McCambridge Park (when Andover forks, bear left)

Our next meeting is Wednesday, January 22 at 7:30. HyperGroup meets the fourth Wednesday of every month. HyperGroup is a friendly gathering of HyperCard enthusiasts who help each other with problems, swap stacks and generally have a good time.

The legal side

continued from previous page

brought to the attention of the court "impartially and objectively." The Register expressly noted that the courts, not the Register, "ultimately determines copyrightability." The Register also was careful neither to criticize prior court decisions on copyright law nor to advocate that any particular result be reached with regard to the issues raised between Lotus and Borland.

Ten copyright law professors also joined together to file a "friend of the court" brief, particularly concerning the copyright inquiry that should be made in a case where the issue is whether a particular user interface, or aspects of such an interface, is expressive enough to be protected by copyright law. These professors are concerned that, among other things, the court judging the Lotus and Borland case will rely on "the overbroad test

[the same court] used in assessing the copyrightability of the Lotus 1-2-3 user interface and its component parts in *Lotus Development Corporation v. Paperback Software International*, 740 F.2d 37 (D. Mass. 1990)." The professors' arguments will be described in a coming edition of *The Legal Side*.

A federal judge has ruled that CompuServe Information Service is insulated from liability in a libel suit based on material in an independent newsletter distributed on CompuServe's network.

enter the news, computer data and information businesses. (*Wall Street Journal*, October 31, 1991, A6.)

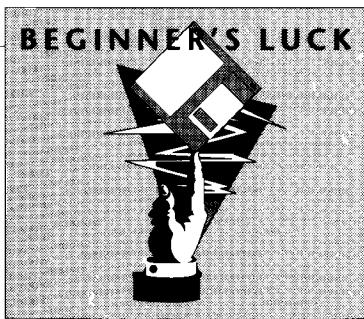
• Two former employees of Mentor Graphics, in San Jose, California, have filed

a lawsuit claiming a privacy right concerning electronic mail. One of the former employees alleges that Mentor used records of his electronic mail to justify its claim that he was stealing trade secrets. (*San Jose Mercury News*, November 18, 1991, 1A.)

• A federal judge has ruled that CompuServe Information Service is insulated from liability in a libel suit based on material in an independent newsletter distributed on CompuServe's network. The judge found, among other things, that CompuServe neither knew nor had reason to know what was in the newsletter. (*New York Times*, November 3, 1991, E5.)

• Federal auditors have informed the Senate Governmental Affairs Committee that a group of Dutch teenagers was able to tap into sensitive information in Defense Department computers using the simplest of hacking techniques. One of the systems penetrated directly supported Operation Desert Storm. (*San Jose Mercury News*, November 21, 1991, E1.)

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Robert Wright

Exploring version territory

Many new Mac users complain about the weirdness of version numbers... you know, the string of numbers following a program's title, such as "MacBozo Pro II v1.2.9a." We don't blame you for feeling uneasy about this kind of thing, so our MacValley Prez, the Wright Stuff man himself, has done his best to clear up the confusion for you as guest columnist for "Beginner's Luck." That's just the kind of guy he is. (Melissa Prohs will return as regular columnist in upcoming issues.) Ed.

The first thing to know about version numbering is that there is no standard system for numbering programs. Different companies, even different programmers, are free to set up their own systems. There are, however, a few conventions that the programming community follows.

The number furthest to the left indicates a major re-write that adds many significant new features. If the old version was "1.0" and the new version is "2.0" you should expect some big enhancements to the program. If the second number position has changed, this means that some significant new features have been added but it is not a major re-working of the program. The upgrade from version "1.2" to version "1.3" should give you a couple of the goodies that you have been wanting, but expect the same

basic look, feel and feature set that you have had before.

The third number position indicates that bugs have been fixed or that changes have been made to make the program more compatible with new machines or other programs. The upgrade from "1.2.1" to "1.2.2" will add nothing new for the user, but it should be more stable. Note that the number has two decimal points. Why don't they use "1.22" rather than "1.2.2"? If the numbers go too high, confusion can result. *Suitcase* had a version "1.2.10" for a while. This means "first version, second minor new features release, tenth bug-fix release." The decimal points keep each set of numbers separate.

Claris diverges a little bit and uses numbers like "HyperCard 2.0v2". This means the same thing as "2.0.2", second bug fix release of version 2.0. The "v" stands for "version" and the people at Claris read "2.0v2" as "2.0, version 2." And yes, this does make sense to them.

Software goes through three basic stages during development. Alpha software is software that the programmers are not through with yet. Beta software has been completed by the programmers but has not yet been tested or de-bugged. Release software is the stuff that you buy. The letter "a" often indicates alpha software, a "b" indicates beta software.

While going through

the debugging phase, software will carry numbers such as "Resedit 2.0b14". This means, "Version 2.0, 14th release to the beta software testers." This numbering system should disappear by the time you get the program. (*Too bad many programs still seem to need more beta-testing after their release, and we, the consumers, pay for the privilege to beta-test it!* Ed.) The numbering systems used in the testing and development

process are the most complicated and the most unusual due to the large number of versions that a piece of software will move through. Fortunately the user is rarely exposed to all this.

Microsoft, always a little different, uses a slightly different numbering system. When releasing a bug-fix version that fixes only a small number of bugs, they don't always increment the last position; sometimes they add a letter to the end. When the Mac IIxi was released, *Excel 2.2* crashed on that machine. Version 2.2a fixed this problem. *Word 4.0* is up to 4.00D with minor bug fixes. (*Or is it? The actual version as of this writing is 4.00H, but when you receive your update, it'll still*

say 4.00D; the "H" is for internal use only! Ed.)

Sometimes the name of the program will be changed. Instead of "MacWrite" you will have "MacWrite II" or "MacWrite Pro." When this occurs, the version numbers usually go back down to "1.0". When a program is renamed, it usually means a major re-write as well as an attempt by the marketing department to re-position the product in the minds of the public.

The marketing department often takes control over the numbering of released programs. If the current version is "1.5," you will probably sell more if you number the new version "2.0" rather than "1.6". If the company has added a lot of new features but did not do a major re-write, they may jump the version number from "1.0" directly to "1.5" to indicate that there are a lot of new things in the program. Decisions to call a program "MacWrite II Version1.1" instead of "MacWrite 6.0" are motivated entirely by the marketing department.

On some rare occasions, companies will release bug-fix versions and *not* change the number. This is a weak attempt to hide the fact that the program has problems. The user community is invariably hard on a company that does this, as well they should be.

The first thing to know about version numbering is that there is no standard system for numbering programs. Different companies, even different programmers, are free to set up their own systems.

A play in one act

Miracles are real

By Tom Pitts

Scene: A small town in Illinois, about 45 years ago. It is a large hospital room, adorned with flowers and decorated with silk wall tapestries. In the center of the room is the hospital bed, occupied by a very rich young lady, wearing a lavishly designed nightgown. She seems tired and tense. Only 2 days previously she gave birth to her first son. In the corner sits a young man, obviously the father, in a chair, anxiously wringing his hands and speaking softly in unintelligible tones to no one in particular. Ever so often he looks at the wall clock, his face tense with fear. Occasionally he can be heard by the audience mumbling: It's a boy. It's a boy. Servant ladies walk around the room answering every need of their bedridden mistress. Suddenly two doctors burst into the room, thrusting the door loudly against the wall in a regal appearance. Both are dressed in typical green surgical gowns and caps. Surgical masks hang from their necks, as if they had

just been torn loose in a burst of speed. Their caps are darkened across the front by the dramatic broad bands of sweat that signify their recent feverish work. The larger doctor, Doctor #1 reaches the bedside first, as the smaller man, Doctor #2 fumbles to close the door then joins his partner at the bedside. The man in the corner, oblivious to their entrance, continues to wring his hands and stare at the clock in moronic gestures.

The servant ladies disappear somewhere into the back room. Doctor #1: Mrs. Quayle?

Mrs. Quayle: Doctor, tell me, tell me how did it go?

Doctor #1: It went

very well Mrs. Quayle. I believe we were successful.

Mrs. Quayle: You mean...

Doctor #1: Yes, we were able to repair the birth defect. It took several hours of very delicate surgery but we got the silver spoon out of little Danny's mouth.

Mrs. Quayle: Oh, Doctor, that's wonderful. I don't know how to thank you.

Doctor #2: Well, Mrs. Quayle, it's not really quite so simple.

Mrs. Quayle, dread in her voice: What do

you mean? I thought —

Doctor #1, interrupting her, and glaring angrily at the smaller doctor: What Doctor #2, er..., my assistant, means is, that there were some problems.

Mrs. Quayle, very anxious and near tears now: What kind of problems, Doctor. You've got to tell me everything. What's wrong?

Doctor #1: It's really nothing, Mrs. Quayle. Just a small problem really.

Mrs. Quayle, a little more relaxed: What is the problem, Doctor?

Doctor #1: Well, we got the silver spoon out OK, but then we noted a tendency for the baby's foot to go into his mouth. It's probably nothing.

Doctor #2: Really, Mrs. Quayle, don't worry. He's likely to grow out of it, and with a little therapy and careful training, he might never put either foot in his mouth by the time he reaches adulthood. Most likely, that is.

Mrs. Quayle, now very relieved: Oh, that's not so bad. I'm sure we can work on it.

Doctor #1: There is not too much to worry about. I'm sure he will be able to walk normally.

Mrs. Quayle: That's wonderful!

Doctor #1: Well, there is one thing...

Mrs. Quayle: What, Doctor?

Doctor #1: He won't be able to chew gum at the same time.

Hasta la vista, Voice

continued from page 2

I'd especially like to thank our core writers, the regular columnists, for making the *Voice* something special in Mac-land: Vance Jones, (there from the beginning) Robert Wright, (and David Lagerson before him) Larry Hansen, Tom Pitts, Tom Casacky, (incredible stuff... how do you pull it off every month!?) and our new addition Melissa Prohs. You-all made me look good month after month.

Lastly, I'd like to thank Marty Safir. Now, keep in mind that he's been reading this along with you, and as soon as my part is done he'll be setting down his own remarks. Too bad, Marty, you're going to have to endure this last bit of slush from me so sit down and take it like a man!

Marty and I have been friends for more than twenty years. It was he who kept telling me to get a Mac, and when I finally did, it was he who told me about the wacky folks at MacValley, of which he was already a member. He said I'd fit right in, and he was right! I'm not sure what to make of that either. All along, he's been there to teach me about page makeup and other fascinating aspects of his profession, all of which were alien to me when I started. Linda had done it all, but I realized it would take two of us to do what she did, and I asked Marty if he would consider doing the layout and design so I could concentrate on the words. Thankfully for all of us, he said yes.

Marty has taken an incredible amount of abuse and tension from me with grace and charm. (Now, if we could only find Grace and Charm!) Our deadlines, at times, have gone beyond the brick wall, but he always pulled it off. Last night, I took a look at a *Voice* issue from 1988. I had to sit down. I hadn't *really* realized how much the *Voice* had changed until I saw it. Sure, I knew intellectually, but this was a shot to the gut. Marty took this rag from a quaint local publication to one of national stature. The *Voice* could easily be sold on newsstands and feel right at home there. We've gone from 8 pages to a high of 24. Think about this: increase the point size and spacing of the words to that of most major magazines, throw in the space ads and pictures and illustrations that they also

feature, and you wind up with a publication of somewhere between 50 and 60 pages. Every month, month after month. All in his spare time. You see, unlike me, Marty does this kind of thing every day as part of his own profession, and often has worse deadlines than I do in mine. Oh sure, he'll *still* be under a lot of pressure, but not from me anymore!

So, to you Marty, I raise a glass and say "thanks for being there with me. I couldn't have done it without you." Especially when it came to the running heads. Yes, the truth comes out: *they* are what we looked forward to the most each month. Those snide comebacks at the top of every page made the job worth the trouble it took. I'll miss them the most.

Now, don't get too upset... I'll still be informing and annoying you in these pages from time to time with articles and reviews. As a matter of fact, I'll have more time to do them now, and I look forward to that. So this is goodbye... for now. As Arnold would say, "I'll be back!"

And with that, I turn the rest of this column over to you, Marty. As usual, I've used up more than my allotted space, but... hey! You're the Art Director... you figure it out!

As usual, I'm at a loss for words

First, I have to say that Ken has summed up most eloquently my very own feelings at this time. (Not the last part of his column—the first part!)

We have had a first-class publication mostly because of its editorial material. We have a great bunch of contributors that give nothing but good meaty bytes of information each and every month. Well, ok, they provide a little fluff here and there too. Of course, no one has better editorial prodigiousness or meaningless anecdotal

prowess than our esteemed Mr. Gruberman. A tip of the ol' PageMaker pasteboard to you! Thanks for the memories, Ken!

I have had a great opportunity these past three years to do my thing here, unfettered, unabused (except by difficult deadlines), uninterrupted, and with full support of a great group of club members. I've received megabytes of positive feedback and never any hardcore negative criticism. This input is what I have thrived

on. This has been my "pay." Thanks to all of you.

It's hard to believe that three years have gone by. When I asked Linda Spalding how long *she* had worked on the *Voice*, she replied that it was a little over three years. I don't know why, but it seems like she worked on it much longer than I ever did.

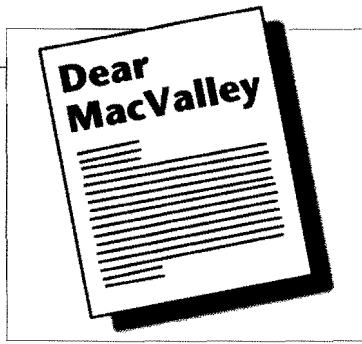
At one point in time, early on, it was the *only* publication I was working on with any regularity. I had structured my own real-life business in such a way that virtually all of the ongoing desktop publishing (or graphic design, as it's really called) was produced by others in our firm. We had only one decent Macintosh, a stock Mac II, and four designers would fight for time to work on it. Because I took on the *Voice* and worked on it "after-hours," I was able to keep my "chops" by banging out this publication month after month.

Exactly a year ago my company made a large equipment purchase and now we're networked with six Macs, CD ROM, color scanner, etc. I now have my own little dream workstation. Fortunately, too, I have more work than I can handle. Yes, ladies and gentlemen, at times I have "been under a lot of pressure," but I've never regretted taking on this job.

It's with a tinge of uncertainty and somewhat empty feeling that I am giving up doing the *Voice*. I will miss many aspects of it. Ken and I are acutely aware that we wielded a lot of power during our tenure. We made many contacts and our reach has extended far into the Mac community. What opportunities will we miss when we're gone? With the *Voice*, we have been allowed to "express" what MacValley is to the rest of the members, to Apple, to software publishers, to power users and to newcomers. We have done this largely without direct guidance from the board or anyone else. Lots of trust was placed with us. It has been a very rewarding experience for me, because judging from all the positive feedback, I've done well. Now the time has come to pass the mouse to our new editor, Tom Pitts, and our new Art Director, Lynn Lanning. I do wish them all the best.

I, like Ken, intend to contribute articles to the *Voice*. I'm salivating over a new program called "Painter", developed by Fractal Design, the same crew that created ColorStudio. I will get a review into the *Voice* as soon as I possibly can. So, you see, I may be soon forgotten, but I won't be gone. Meanwhile, enjoy the *Voice* as it becomes an expression of its new caretakers.

I have had a great opportunity these past three years to do my thing here, unfettered, unabused (except by difficult deadlines), [and] uninterrupted...



A letter to the editor any editor would love

Dear Editor:

Upon the impending departure of Ken and Marty, I would like to add my acknowledgement to the already large collection concerning the manner in which *MacValley Voice* has been put together in the last few years.

When searching for praiseworthy items about the editing, I first found it difficult to find specific examples upon which to comment. After pondering this phenomenon, I realized this in itself was actually one of the best things that one could say about a good editing job—that I was not aware of it! I would always just *read* the publication from beginning to end without ever having to stop and re-read anything or clarify meaning because of grammar or anything

like that. Thanks, Ken, for a supremely readable publication. Just as in the industry you are involved in [the professional music industry for film and TV], a great job frequently goes unnoticed.

When I was still an active partner in ImageSetters, I always looked forward to Marty bringing in the *Voice* to be run on the L-300. I always read and observed it closely as it came out of the machine. The work always had class, and even more importantly, it seemed to place communication above a mere desire to impress with slick and/or complex graphics. To be sure, there *were* slick and complex graphics. They were there because that was what was needed to create the desired effect, and I must say that Marty is indeed a master of this. I frequently saw ad agency work that created an effect like "Wow!, what an interesting typeface," or "It must have taken days to create that Logo" — to the degree that even a casual observer would not even notice the subject of the ad let alone go right out to buy the product. In any of the Arts, it takes maturity and confidence to avoid doing that kind of work just for its own sake, and these are the qualities that Marty showed in his work on the *Voice*.

I hope this doesn't sound like an obituary, because it is not. It is an acknowledgement for two jobs extremely well done. Thanks again, guys, for having set a standard that all by itself, makes a very positive statement about MacValley!

Ralph Pollock

ClickArt

continued from page XX

nies like T/Maker were to offer prospective buyers a chance to purchase just the hardcopy visual index for \$5 (refundable with purchase of software, of course), customers could ascertain *before* buying that the images they needed were there.

The User's Manual is also excellent; it gives detailed instructions for unpacking the files (they're shipped in compressed format in order to save space) and for using them with the most popular programs: PowerPoint, Persuasion, ReadySetGo!, PageMaker, Quark XPress, WriteNow and Illustrator. (an interesting aside: according to the manual, WriteNow 3.0—which is not yet available—can import EPS images! Since T/Maker publishes WriteNow, they obviously have inside info.)

About the images

But no matter how good the documentation, the heart of a clip art collection is its

images, and this is where the flaws in ClickArt's "Color Graphics for Presentations" begin to appear. For one thing, the images were created in Adobe Illustrator on a 24-bit display. If you have 24-bit color, that's great—but if you only have 8-bit color, you'll get to see Adobe's 8-bit dither, which imposes unsightly patterns on all the colored areas. This means that if you're planning on using these images in an onscreen presentation, you'd better have a 24-bit display, or suffer coarsely patterned, cheap-looking colors.

Another problem with the collection is the sometimes misguided choice of images and the jarring variety of artistic styles—and skill levels! "Unfocused" is one way to describe this collection; "uneven" is another. The quality of the art (obviously by several different artists with widely differing styles and abilities) varies all over the map:

- Simplistic: who needs to pay money for big percent signs, as in "%1" and "%2"? Anybody can create these in any page layout

program—you don't even need a graphics application!

- Juvenile: the embarrassingly crude "Bear", "Bull", "Donkey2", "Elphnt2" and "TrashCan". I wouldn't distribute images of this low quality as freeware.

- Pretty but irrelevant: the fourteen absolutely useless "logos" (a misnomer, as there are no words in these graphics), which could not even be used as the *basis* of a logo. Most of them have no place to put a company name, have no graphical significance—and anyway, who would use a clip-art-based logo as a corporate identity symbol? Since it's clip art, it's a cliché by definition; therefore it would be the *last* thing you'd choose as a unique symbol of your company!

- Competent: the hands, flags, people and other pictures—fortunately, about three quarters of the collection is in this category: good, useable stuff.

- Excellent: the equipment pictures (phones, computers, faxes, et al.) These images—pretty obviously all done by the same artist—are of very high quality indeed, with subtle color shadings that look equally good in halftoned grays.

By my own unscientific count, the collection is about 85% usable—not bad, but it could be improved by omitting about 30 bad-quality or useless images. And I'd really like to see more consistency of style here—if you were to use the cartoonlike "Savings" in the same document with the realistic "Register," for example, the clashing styles would tend to give your document a "grab-bag graphics" look.

By the way, I have to question some of the color choices. I mean, *eight* cyan arrows with yellow borders? Giant pink-and-purple monetary symbols? Granted, if you have Illustrator you can open these files and reassign colors, but for those who just want to use these as clip art in a page layout or presentation program, color combinations like these would stick out like sore thumbs.

Overall, I'd rate this collection as fair to good. If you need these particular images, "Color Graphics for Presentations" may be worth it...but I'd feel better about recommending T/Maker's collection if it were priced at, say, \$79.95 instead of twice that much.

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PUBLICWARE LIBRARY

Get the latest public domain and shareware software in the form of Disk of the Month and Stack of the Month at \$3.00 per disk. Apple System releases and Hypercard software upgrades are available at \$3.00 per disk. All disks are available only at the group meeting. You must show membership i.d! *Please note that disks are held for pickup at meetings for a maximum of 4 months only. MacValley is not responsible for disks that are not picked up promptly.*

BULK PURCHASES

MacValley stocks and sells 3.5" disks, mouse cleaning kits, Mac batteries, various books and other miscellaneous necessities for the Mac at competitive prices. (MacValley General Store is only open on group meeting nights. Contact coordinator Les Mannos for more details.)

MONTHLY MEETINGS

With guest speakers, software and hardware demonstrations, the latest Mac information, etc. We meet the first Wednesday of the month in the Wilkinson Senior Center, 8956 Vanalden, Northridge, from 7:30-10 p.m. *No smoking.*

MACADEMY CLASSES

Free with valid I.D.! Sign-up at the monthly group meetings. Classes are held in the Physics Building of L.A. Valley College in North Hollywood the Saturday following the monthly meeting. Park at the corner of Burbank Blvd. and Fulton Ave. (between Woodman and Coldwater Cyn.). Novice classes are 11-1 pm. Featured instructional classes are from 1-3 pm. Instructors are always welcome, so if you have knowledge about Mac software that you would be willing to share, your donation of time and expertise will be eagerly appreciated. Please contact Arnold Woodworth at (818) 247-6572.

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The circulation of the MacValley Voice is 800. This select group of Mac owners includes businesses, home users, developers, retail stores, other Mac publications and vendors. You can advertise your company, product or service to this select market.

Display ads in the MacValley Voice are accepted only as 8 1/2 x 11" flyers or "stuffers." These must be pre-printed on stock no heavier than 20lb, must include the words "This is a Paid Advertisement" and must be pre-approved by the MacValley Board of Directors. The cost for including 750 stuffers in the MacValley Voice distribution is only \$175 each month. Please call Bob Frankwick (818) 994-0615.

Please note: MacValley does not endorse or claim responsibility for any of the services, products or 'for sale' items its advertisers have listed in these pages.

For Sale

CMS External Hard Disk Drives — 40MB for \$379, 81MB for \$549 includes cables, terminator, utilities, 1-year warranty. Similar savings on other sizes. Manco Industries (818) 841-5766

Adcom SLC505 — Hi-Fi Straight Line Controller for CD, DAT, VCR, Cassette, etc. \$75

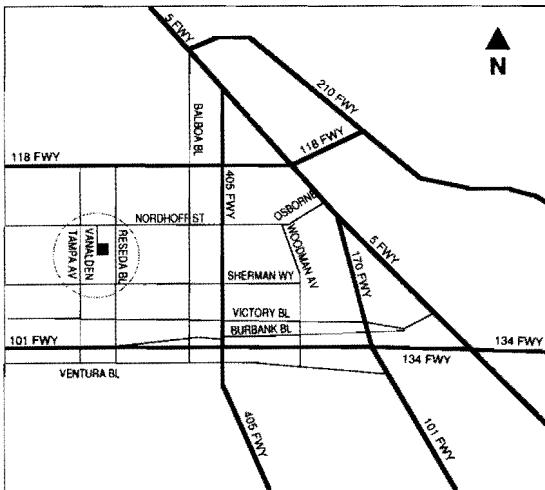
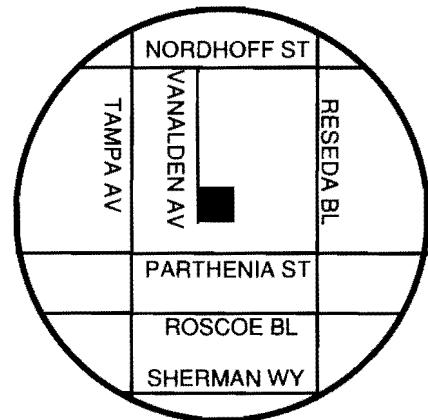
Yamaha EQ550Ti — Stereo, graphic EQ w/spectrum analyzer. \$100. Phil (818) 761-3000

Services

Laser Printer Owners—Consider recycling your toner cartridges and save over \$50! Price includes pick-up and delivery. 100% unconditionally guaranteed. Also Canon PC toner cartridges and refills for Deskwriters. Laser Cartridge Services (818) 349-8243

Services

Macintosh Expert— Database design and programming, hardware installation, and personal training. \$45/hour Ray Alcazar (818) 508-9045



NEXT MEETING:

**WILKINSON SENIOR CENTER
8956 VANALDEN
NORTHRIDGE**

**JANUARY 8, 1992
7:30 PM**

**LOTUS DEVELOPMENT
1-2-3 FOR MACINTOSH**